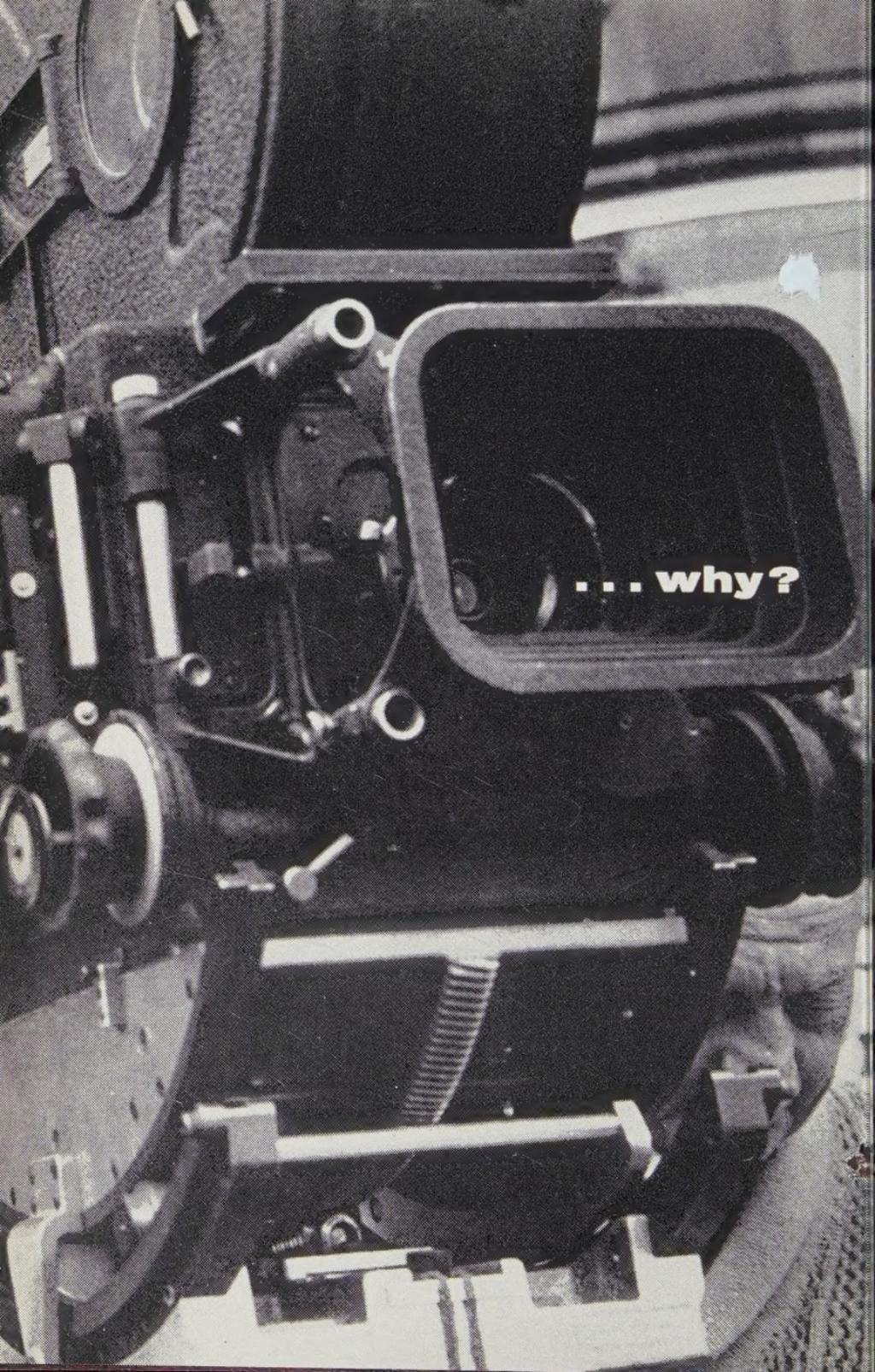




Religious Education
EXHIBIT
Pacific School of Religion

Youth
MARCH 31, 1963
THE MOVIES



... why?

Youth

March 31, 1963

Volume 14 Number 7

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Why do you go to the movies? Why are some films "for adults only"? Why so much freedom of expression through films? Why censorship? What is the image of man that movies communicate—man's motives, his drives, his work, his loves, his hopes, his religion? Why do some critics say that "La Dolce Vita" is a more genuinely religious film than many of the biblical spectaculars? What makes a movie great? Why is a movie's producer, director, or script writer often considered more important than the actors or actresses? Why all the sensation about movie stars and their private lives? Why so much attention to box office appeal? Why are so many great films coming from Italy, Sweden, France, Japan? What is the image of our own nation—our intentions, our daily life, our dreams—which is communicated to India, to Russia, to South Africa through U. S. films? Why should the creators of a movie be concerned about the film's motivation, morals, and message? Why should moviegoers be responsible in their selection and interpretation of movies they see? Why should teens in particular develop standards of critical judgment, even when they go "just for the fun of it"? What is the image of the movie-goer that film-makers have—our intelligence, our yearnings? Why all the fuss about movies anyway? Why, above all, should Christians be concerned? Movies are entertainment—for public amusement. What amuses people reveals much about them. Movies are also big business where cash customers, popular appeal, and profits talk. Movies are a major industry hiring millions of skilled and unskilled workers. Movies are one of the mass media where impressions and fads are spread quickly—for good and for bad. Movies are an art where the artists pool their talents and techniques to express an idea with the greatest impact possible. This is "the age of the film." What is communicated and why is of deep concern to each of us who cares about his own future, about his brothers everywhere, and about God's purpose for His universe. What is the image of life itself that a movie tells? Why is a movie made?

YOUTH magazine is prepared for the young people of the United Church of Christ. Published biweekly throughout the year by United Church Press. Publication office: 1720 Chouteau Avenue, St. Louis 3, Mo. Second class postage paid at Philadelphia, Pa., and at additional mailing offices. Accepted for mailing at a special rate of postage, provided for in Section 1103, Act of October 3, 1917, authorized June 30, 1943.

Subscription rates: Single subscriptions, \$3.00 a year. For group rates write for order blank. Single copies, 15 cents each.

Subscription offices: Division of Publication, Board for Homeland Ministries, United Church of Christ, 1505 Race St., Philadelphia 2, Pa., or The Pilgrim Press, 14 Beacon St., Boston 8, Mass.

Credits for this issue /

PHOTOS: 32-1, 2, 11, 24-25, United Artists; 4, John Engstead; 5, 11, Metro-Goldwyn-Mayer; 10, 20, 22-23, 28-29, 31, Kenneth Thompson; 11, Columbia Pictures; 11, Disney Studios; 16 through 19, Bruce Hilton; 20, Ronald Fritz; 24-25, Universal Studios; 24-25, Continental Distributing Inc.

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...two

OLIVIA de HAVILLAND

Olivia de Havilland is one of Hollywood's top international stars. She is one of six actresses ever to have won two Oscars—no actress has yet won three. Miss de Havilland is serious in her devotion to her work and chooses her parts with great discrimination. She has played in such classics as "Gone With The Wind," and "My Cousin Rachel." She has also had a great deal of experience on the New York stage and in summer stock. Since her second marriage in 1955, she has lived in France and recently wrote a best seller, entitled *Every Frenchman Has One*, about her experiences as an American wife living in the French capital. In 1966 she starred in "Light in the Piazza" and she has just completed filming "Lady in a Cage."

How does a top international star, who has won two Oscars, as best actress and three nominations for Oscars, feel about whatever is coming up in the Academy Awards presentations this April?

Go to the Beverly Hills hotel with me, to meet a famous "screen queen," Olivia de Havilland. The doors open to the elite suite. It's 11 a.m. The queen-sized coffee table is stacked with papers, mail, fruit, and flowers. Seated gracefully on the gold-covered studio couch is Olivia. She's on the phone on a long-distance call to New York, but she stands to greet you and offer one hand to shake while the other holds the phone receiver for a fast-paced talk. She's petite, with red-gold hair; dark, quiet eyes; a live delicately-etched face. She's wearing a blue-gray tailored topper-and-slim-skirt combo that's elegant in its simplicity of style and flawless fit. You admire, but soon forget, the colorful surroundings as you plunge into an interview that's lively and outspoken.

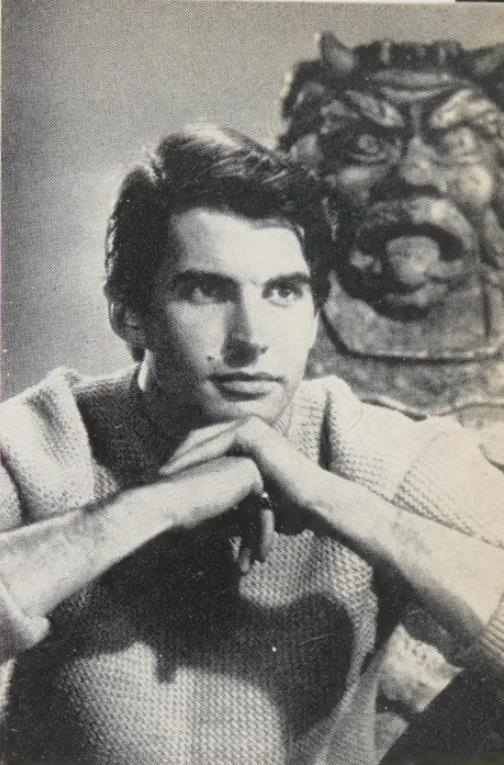
Q/ What are your thoughts about the Academy awards coming up?

A/ "I'll tell you one thing. I've been looking at some films, since arriving from France to do a picture at Paramount, and I haven't seen much of Award caliber. I think they should reduce the nominations from five to three in each category. Opportunities are less striking than they used to be. And people are making less striking use of what opportunities there are. The directors are making less striking use of the actors and their talents.

views

GEORGE HAMILTON

One of the fastest rising young stars in motion pictures, George Hamilton has rapidly zoomed to the top in Hollywood. In the span of two and one half years he has played leading roles in no less than nine films. He's starring in "The Victors," which has just been completed and is now being edited in England. Two preceding films have him portraying a young Italian lover in "Light in the Piazza," and a greenhorn cavalry lieutenant in "A Thunder of Drums." He is now working on "Act One," an autobiography of Moss Hart, the famous playwright. George Hamilton arrived in the world with a silver spoon between his teeth, but 18 years later he is now finding that his path to success is slicked with grease paint.



What does one of the top-starring young men in Hollywood, George Stevens Hamilton, think about Hollywood youth and films today?

George can take a long look at what's going on all over Hollywood for he's high on the ladder to success. I've read about the image some flamboyant press-profiles sketch of him as "The Western Play Boy."

So I was intrigued when this tall, dark and dynamic man, whose sense of humor is as hearty as his laugh and handshake, did a sudden switch to completely serious talk about youth in Hollywood. Lunching at the MGM studio, fresh back from Europe, looking sun-tanned and energetic as the outdoor athlete that he is, George Hamilton had much to say about the world today as he sees it from the mature, thoughtful young man's view.

Q / What do you honestly think of Hollywood young people today?

A / "You're speaking of youth in films I assume—although I believe that what I observe here would apply to most young people. I want to take time to put a lot of thoughts about this into words, Kitte, because it is terribly important to me. It's funny you happened to bring it up in this interview, because I've been thinking about it so much since I got back from Europe that I want to speak out about it. I'm quite upset about the image Hollywood has today. Some say: 'Young actors have the reins—how are they handling them?' Some defame their ways of life. Some question: 'Does Hollywood have morals? Is it a city still worth having?'

OLIVIA de HAVILLAND

"For example, I saw a picture the other night in which a person I consider a great and experienced actress was making every mistake to which the inexperienced are prone. She cried for one and half hours—instead of picking the right moment when it would be most effective. She threw the whole pack of cards in your face in 15 minutes at the beginning instead of dealing them out, one at a time. She did all these things, although in the past I've seen her do great things! Why? Full use was not being made of her ability and talent!"

Q / What mistakes do the inexperienced make that you've noticed lately?

A / "I saw a picture the other day in which a young actor, who was more sensitive AND tough than other members of his family, play a scene which was supposed to show feelings of violence and revolt against his mother. His explosion was to be spontaneous and his line was: 'It's terrible to have a dope fiend for a mother.' How did he say it? With his nose in her neck—gently! Effective use was not being made of a dynamic situation!"

Q / How can young and inexperienced actors learn to be at their best, and prepare—or at least hope and dream—to be award-winners?

A / "First, they must understand the story and characters—so often they don't! Then, their work attitudes must be well disciplined. Too often they're not! For example, work beyond the time required, if necessary and be ready on time or, if possible, be ready ahead of time!

"I personally like to be on the set 15 minutes ahead of time. If you're early, you can compose yourself. There is nothing more distracting, if you have any moral consciousness, than being late. It agitates your state of mind, although the state of mind of the character you are to play may not be agitated on scenes to be done that day. You must have time to divorce yourself from your own state of mind to get into the character's frame of mind. If you have fulfilled obligations of your own—by being on time—it's easier to slip into the attitude of the character.

"In order to help yourself stay in the character you are playing and to concentrate on your role, never talk between scenes. I always go to my dressing room and lie down, after turning off the light. I don't even read a book that might stir my imagination or attract my interest, and thus distract me from the film-story. It's a monastic life," sighed this gifted actress with the elfin smile and lilting voice that spark her talk, even when she's most serious.

"This is my working schedule: I'm up for work at 6 in the morning and home at about 7:30 in the evening. Then I order dinner, take off makeup, and take a hot bath. By 8 I'm in bed for dinner. By 8:30 I'm studying lines for one hour or more. I first read the scenarios through from beginning to end—this is most helpful. I prepare work over the weekend.

GEORGE HAMILTON

"I say it's one of the most important places in the world and is by no means dying. It is true that a handful of top stars have left to work elsewhere to keep it going, but it's still alive! We younger actors have become intimidated and don't have enough knowledge yet on how to handle ourselves, all the ways that will strengthen the industry and its image. I feel so strongly about this that during the next week or two, before I get busy on another assignment, I am going to ask a lot of different young people to come to my home for talk-party sessions—and here are some things we must talk about:

"We must not go against each other because we are divided by the past. But we have no place to go, no way to speak out and be heard. So I am going to talk to others about some way we can get together in order to help each other, instead of trying to outdo each other. What's good for one is good for all and for the industry. As it stands now, the Hollywood Youth Image is shaky—but there is much that is good and healthy!"

"We must support Hollywood as a worthwhile place to prosper and get ahead, or no one will do as well as they could here. One way is through getting the truth into newspaper and magazine articles—instead of dealing with publications that deface and defame. We must not be tools of their sensational articles."

Q / What about the reports that are true, but not-so-good, about Hollywood youth?

A / "They're not really bad youth, but lots are misunderstood. Some seem to be spending the rest of their life-times making up for what they lost as children. This can apply whether they are from rich or poor families. Being well brought up is not limited to wealthy families!"

Q / How much do the no-punch-pulling films on controversial and taboo topics influence young people and how can you appraise their worth?

A / "Films are going for sickness and self-analysis—and I don't feel that pictures which go too far with this should exist. But, of course, they should have realism, to help people understand their own problems. I think the realism should involve life and civilization, and then transcend.

"It's most important for youth to have a purpose and why don't we?" George Hamilton, scion son of socialites, now a zealous, hard-working although wealthy, young man stressed. "The reason young people today are not banded together is because they're walking around in a lethargy. We are in a passive panic. We are lacking the esprit de corps that was strong before World War I. Then, man was against man, with the will to fight to win despite grave danger. Life, not humanity, was at stake.

"Then along came the Twenties, with the speakers for their time—F. Scott Fitzgerald, Hemingway. They were pursued, some say, by the necessity to get away from the realism and tragedy of war—and they dis-

OLIVIA de HAVILLAND

working a week ahead. Then on each week night I refresh myself for work to be done the next day. I go through this same routine every day, for self discipline."

For relaxation in France, where she has lived for seven years with her husband, Pierre Galante, her son, Benjamin Goodrich, who is 18, and her daughter Gisele Galante, who is 8, this vivacious celebrity swims, rides horseback, takes walks with guide-book in hand. Also, she's well read, and much in demand for social functions as a charming lady of international popularity with a sparkling sense of humor. Her English cousins are of nobility. She was born in Tokyo, raised in California, and entertains visitors from all over. But she is rigid in self-discipline and realistic in her evaluation of her work.

Q / How does it feel to be nominated for Oscars—or any top award?

A / "You have mixed feelings depending on what work you are nominated for. If you feel it is not up to the standard for which you strive, you are disappointed—because you won't win if it's not up to scratch. But, of course, you want terribly to win if you had something difficult to do that you feel you did so well that, while watching it, you can get the illusion that you were so much in the state of mind of that character that you feel as if you are watching another person doing what that character would do."

Q / How does one learn from failure and disappointment?

A / That depends on the particular experience, for there are different kinds of disappointments. It's hard to accept if you did careful work that was not recognized or does not show up because of scenes that were cut. If you've done all you can—and feel the results are not as effective as they should be—you go through agony. You want to give up the profession. You think maybe you don't have the talent after all and you go through all that questioning. Then you pull yourself together and try again and hope to God you will make the most of what you do next, and that whoever is there to assist you will give you what you need."

Q / Does your religion enter into your work?

A / "Oh yes, all the time, Kitte! I'm very religious although not a faithful church-goer. I go to church often but not necessarily to services. I am an Episcopalian; my husband and daughter are Roman Catholics; I attended a convent school and a Christian Scientist summer school—so there are polyglot influences. I even do Yoga, but mainly for physical and not philosophical exercise! I believe that the more you know about other religions, the more understanding you have about your own. I call upon God for help, through prayer, before every scene. I don't use formalized prayers. It's just a 'Help Me!' It's a silent scream. I notice in scenes in which it is felt that I have done my best, the silent scream was most intense—and the reply was most responsive."

—KITTE TURMELL

GEORGE HAMILTON

sipated their energy. But they also pursued their work with energy—and in some ways that became a cultural renaissance in which some great writers and other young men of action and determination emerged. How does that compare with now?

"To ~~o~~ we also have a group of people coming up as great writers and playwrights to pursue realism. Where do we stand? For what? Too many go to the basis of debasement. Why? There was a burning fury then—and we still have the same in feelings about war—but we can't go out and fight man to man. There's no such thing in nuclear warfare. A bomb is hanging overhead to destroy all humanity. Youth feels no way to transcend. We must just stand there.

"So things evolve like the Charleston, long ago, and the Twist, not so long ago. In the Twist, as in the Charleston, two people dance apart—unlike the beautiful, sweet dances such as the tango. There's none of the sweetness of twosome dancing. There's a wild panic—in dancing the Twist and in living—that shows the frustration of the single individual.

"As I see it and sum it up, overhead is the foreboding doom of The Bomb. What can we do? First, we must understand that youth has apathy—feels bound by red tape—and must be encouraged to speak up as individuals. Films must get better and youth must do it by making and encouraging better films. Excuse me if I seem to orate, Kitte, but this is something that has been bothering and burning me for a long time—I feel strongly that films can bridge the gap. If youth-with-a-purpose can back films-with-a-purpose, fine! I'm not talking about the delivering-of-messages-bluntly films of which there have been too many. I mean films that have the texture of kindness—and sweetness—and understanding—and a certain kind of beauty. There have been too few of those and too many *ugly* ones lately!

"But this is not discouraging. It may mean that something better is coming up to show us what life does—or could—mean! Often, the not-uplifting pictures precede an era of better pictures-with-a-purpose. And I hope and believe we will eventually go back to some sweetness and understanding. Actors, and all who see them, can help by seeking a tranquil quality in films—and in living—in which the energy now dissipated in the Twist will be directed toward understanding and enjoying people.

"I'm usually light-talking, full of fun, Kitte, so maybe I sound too serious! I think the swing toward comedy is great! Why don't the comics get more Academy Awards? What else can deliver such a deep message in a deft way? I'm hoping that comedy will star, in a new era for Hollywood and the film industry, with the light touch that gives us all buoyancy and helps us rise above and go beyond the ordinary, every day."

—KITTE TURMELL



TEENS TAKE A CRITICAL LOOK/

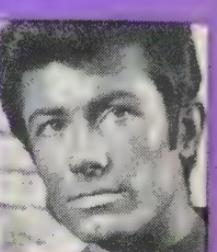
YOUTH magazine here presents the results of a recent movie survey which was made among several hundreds of its teen-age readers. Although limited in scope, the survey does show certain noticeable trends. For example, "West Side Story" was overwhelmingly voted as the best movie the teens had seen recently. However, over 50 movies were nominated for the title place of "the worst movie" they had seen! Several movies were controversial and the conflicting opinions are shown on a following page. Doris Day was voted the most popular actress and Charlton Heston the most popular actor. But there were many other favorites listed and a few of the reasons why these stars are favorites are presented on the opposite page. Most of the teens agreed that they usually go to the movies with a date and seldom go alone. Very few said that they go to the movies just to have something to do. Rather, they listen to what their friends say about a movie, read the reviews, find out the story, or look for the stars before deciding what movie to see. In response to "What's wrong with the movies?", there was almost 100 percent agreement that sex is played up too much in the movies and is usually presented in the wrong way.

Doris Day / I like her because she's fresh, talented and decent. To see her bounce and shine through a movie helps to make me forget my cares for awhile and feel a lift of spirit. *Peggy Swain, St. Paul, Minn.*

Natalie Wood / In her movies she portrays a special beauty which is both inner and outer and cannot be imitated. *Christine Beardsley, Blue Is., Fla.*

Elizabeth Taylor / She is an excellent actress and has great appeal to the male audience as well. *Roger Wilcox, Eugene, Ore.*

Hayley Mills / Though she is only a young girl, she possesses a deeper



insight into life and the character she is portraying than any other actress her age.

Fay Kasarda, Pottsville, Pa.

Sophia Loren / Great feeling is expressed in her beautiful, yet compassionate face. You can feel her inner torture, passion and anger in these highly expressive features.

Linda Savage, Wellesley, Mass.

Sandra Dee / I like her because she seems so natural—never wears a lot of make-up and isn't overly dramatic.

Sandra Williams, Asheboro, N.C.

Charlton Heston / A wonderful actor who is able to portray any character warmly and realistically.

Judy Attman, Youngswood, Pa.

John Wayne / He's so masculine . . .

Kathy Schmiesing, Pine Island, Minn.

Paul Newman / Besides being handsome, they always seem to cast him in the most likeable parts.

Bette Gustavson,, Skokie, Ill.

George Chakaris / He's handsome, magnetic, and has a great acting and dancing ability.

Carol Back, Dayton, Ohio

Anthony Perkins / He seems sincere yet casual; domineering yet very understanding. And he is nice looking—the wholesome type.

Cynthia Ellsworth, San Carlos, Cal.

Rock Hudson / He represents the ideal American in dress, talk, manner, physique, and character.

Marcia Kueper, Columbus, Neb.

Jerry Lewis / He does more to relieve my mind of worries than any other actor.

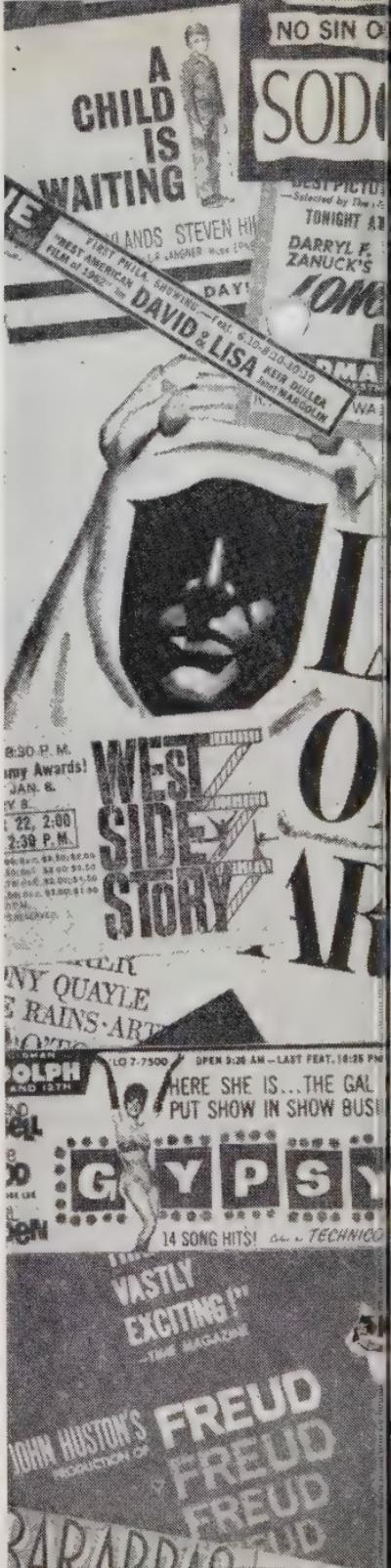
Paul Rest, Evansville, Ind.

Troy Donahue / Because he is more my age, perhaps he knows more how teenagers feel.

Mary Helen Overcash, China Grove, N.C.

THE WORST AND THE BEST/

Paul Rest (Evansville, Ind.) sums up teen opinion on **West Side Story** when he says: "It had everything a movie needs — excitement, jokes, love and drama," to which Marguerite Atkinson (*Phila., Pa.*) adds: "It touched my heart and my tear ducts—one of the most wonderful movies I have ever seen." **Billy Budd** didn't rate very high in Sharon Lee O'Neill's (*Reading, Pa.*) opinion: "I didn't like the story. Newspapers built it up to look fantastic and it wasn't at all." **Period of Adjustment** was a disappointment to *Sylvia Tung (Hilo, Hawaii)* who comments that "it was a plotless, weak imitation of a comedy. The dialogue was miserable, and there was absolutely no meaningful theme." **David Hackbarth (Manitowoc, Wis.)** expresses a majority opinion about **Manchurian Candidate**—"It was certainly a unique movie pertaining to objects of current interest. The implied satire was exceptional." **Mutiny on the Bounty** was "a wonderful movie, full of suspense and action," according to *Sharon Jones (Raytown, Mo.)*, while *Herb Hobe (Davenport, Ia.)* feels that "there was nothing entertaining about **Birdman of Alcatraz**." Finally, *Linda Savage (Wellesley, Mass.)* votes against the currently popular **Barabbas** because "it was complete sensationalism. Every other scene was a blood bath and the plot was maneuvered to depict every possible torture."



THE MUSIC MAN

It was light and yet deeply human. The people were so natural that I actually felt I lived in that small Iowa town where the story took place.

William Johnson, Houston, Tex.

The whole plot just seemed so unreal. I especially did not like Robert Preston's acting.

Sue Westerman, Park Hills, Ky.

WHATEVER HAPPENED TO BABY JANE?

Very trying. You knew the ending after 15 minutes. Bette Davis was repulsive.

Julie Peck, Marblehead, Mass.

I liked it mainly because of the acting of Joan Crawford and Bette Davis. They were really great.

Cynthia Beedy, Blue Is., Ill.

SODOM AND GOMORRAH

I have always liked the big film spectacles, especially those which take place around the days of Christ.

Sandi Cardone, Miami, Fla.

I am sure Lot did not see tire tracks in the sand and zippers on dresses.

Ron Aisenbrey, Menno, S. Dak.

JUDGMENT AT NUEREMBERG

It was a trial for the whole three hours. *Kathy Schmiesing, Pine Is., Minn.*
It had a message to tell and it told that message brilliantly!

John Robert Kernodle, Durham, N. C.

ADVICE AND CONSENT

It was well portrayed and was not over played; nor was it "blah."

Timothy Webster, Litchfield, Conn.

It was just too much of a disappointment after reading the book, and the acting wasn't too good.

Stooks Yasinski, Springfield, Vt.

EL CID

It was sketchily constructed, untrue, too romanticized, and in general too typically "Hollywoody" in my estimation.

Timothy Webster, Litchfield, Conn.

It had beautiful scenery, the most beautiful that I have ever seen in a movie. It did not seem fake, but very real. I thought the whole show was a semi work of art.

Jack Nicholson, Ellis, Kan.

TARUS BULBA

I can't really say why I liked it because I don't know myself. It seemed at first to be the goriest picture I ever saw, but it turned out to be one of the best.

Brian Campbell, Reading, Pa.

When I saw this movie many children were in the audience. I could not help but think, when I heard them cheer at the bloody parts, that this picture was doing harm and no good.

Linda Rader, Allentown, Pa.

GYPSY

Just when the movie built up to a dramatic climax, Rosalind Russell started singing.

Luther Smith, Palmerton, Pa.

Its lightness and cheerfulness left me in good spirits.

Timothy Webster, Litchfield, Conn.

QUESTIONS ON THE MOVIES

WHY DO YOU GO?

"Movies tend to make us forget trouble temporarily and give us a false sense of security," says *Linda Roos* (*Decatur, Ill.*). *William Johnson* (*Houston, Tex.*) says he likes movies "that make us look at ourselves so that we can actually see what we are and where we are going." *Dan Leininger* (*Reading, Pa.*) disagrees with Bill and states: "Movies don't bring out the real America or the real American problems." *Sue Westermeyer* (*Park Hills, Kan.*) says she goes to the movies because "they relieve a lot of tensions," while *Julia Grothaus* (*New Bremen, Ohio*) can see little good in movies and says that "the beautiful homes, clothes and cars on the screen have helped to cause the growth of materialism." *Denny Smith* (*Hayward, Cal.*) thinks that "most movies today have a hidden message concealed within their boundaries which may not be apparent until many hours, days or even weeks after the film has been seen." *Chip Kinsey* (*Mason City, Ia.*) disagrees with Denny: "Movies have little to offer the mind—they are all adventure stories and not tales of personal struggle, frustrations, partial satisfactions, and questions."

HOW DO OTHERS SEE US?

"An exchange student from Germany told me that 85% of their movies are from America and they expect to see us in black leather jackets, riding horses and shooting Indians," comments *Nancy Fisher* (*St. Paul, Minn.*) on the influence of U. S. movies in Europe. *Rita Pollman* (*St. Louis, Mo.*) expresses the same idea in a different manner: "A foreigner's image of America should be something like the masculinity of Tony Curtis or John Wayne, the femininity of Doris Day, and the wealth of Rockefeller." *Bobi Winter* (*Miami, Fla.*) makes an interesting personal observation: "I recently played host to a young Honduran. He was shocked when I told him that I didn't smoke reefers or drink booze, and that I honestly enjoyed my studies. Unfortunately, the life of a well-rounded American teenager does not make a very exciting movie."

IS SEX OVERPLAYED?

"The over-emphasis on sex in the movies will have a deep effect on America's younger generations—it just cannot help not to!" says *Denny Smith* (*Hayward, Cal.*). *Marguerite Atkinson* (*Phila., Pa.*) thinks that "a lot of sex could be eliminated. Of course, sex is a perfectly beautiful part of nature and private life, but I feel that it becomes more than ugly when brought out for public view." *Sandra Silverberg* (*Sturbridge, Mass.*) gives a psychological explanation for the preponderance of sex in the movies: "In their attempt to portray the unanswered needs of people in a superficial society, the movie industry has driven their characters into an over-indulgence in immoral activity." *Ellen Smith* (*Norfolk, Va.*) finds fault with the people who go to the movies: "The one thing the American public craves for is the obscene and vulgar stories which they get."

ARE TEENS TREATED FAIRLY?

"Movies picture us as a bit rowdy and a different type of people. Actually we are rowdy, but we are also like anyone else except that we happened to be in our teens," answers *Roger Wilcox* (*Eugene, Ore.*). *Gerri Armstrong* (*Washington, D. C.*) takes a different stand: "I think movies are as fair to teens as they are to any other age bracket. I feel that the accent is gradually being moved from the juvenile delinquent and the hood teenager to the normal, decent teenager." *David Hohman* (*Red Bud, Ill.*) observes: "Movies present a picture of a free, easy life which a great majority of us do not enjoy. This, in turn, causes a craving in teens for easy living, which is not good for a healthy society." *Peggy Swain* (*St. Paul, Minn.*) may be correct when she says that "it would be hard to convince a producer that stories concerning any but the small percentage of teens who are in the lurid spotlight would draw any audience." *Margaret Sprague* (*Swarthmore, Pa.*) argues with the question itself: "Movies are not made in terms of being 'fair' to a certain group, but rather in terms of telling a story, of making money, or of probing a point. As such they emphasize only certain aspects of teens." *Linda Savage* (*Wellesley, Mass.*) expresses a majority opinion: "Movies tend to stereotype the American teenager giving him no credit for intelligence or aim in life." Finally, *Chip Kinsey* (*Mason City, Ia.*) dissents from her view: "Any movie is fair to teens. Movie producers don't intend to picture a group, but rather a particular story."

DO FILMS HELP YOU?

"*Whistle Down the Wind* somehow helped me to see that the church has a big problem. How are we to help show people the message, mission, and witness of our church through Christ? It makes me want to do something about it," writes *Denny Smith* (*Hayward, Cal.*). *Sandra Silverberg* (*Sturbridge, Mass.*) says that "**Death of a Salesman** in its naked reality revealed the product of our society—a person stripped of all feeling and emotion, left only with a shell of emptiness." *Judy Senter* (*Eureka, Cal.*) found meaning in the spectacular, **King of Kings**: "It seemed to bring Christ closer to me and after I saw the movie I could better imagine Christ as being a real person." **On the Beach** gave a new insight to *Stephanie Dorn* (*Brentwood, Mo.*): "To me it showed the lack of brotherly love in the world and the extreme ends man would go to in order to destroy his fellow man. I was determined to try and make friends instead of enemies after seeing it." *Ron Aisenbrey* (*Menno, S. Dak.*) had an interesting insight after seeing **The Ten Commandments**: "The scene of wild, fanatic dancing around the golden calf showed how sinful and careless people can be." One of the movies mentioned most often as being a personal help to teen viewers was **The Miracle Worker**. *Mary Helen Overcash* (*China Grove, N. C.*) explained her feelings about it this way: "It made me realize how truly lucky I am and it also made me very ashamed. How can I complain after what Helen Keller has done with her life?"

Flicker Snickers



Yeah... I know, Dad...
I can't go over 35 and
we know it's not right.





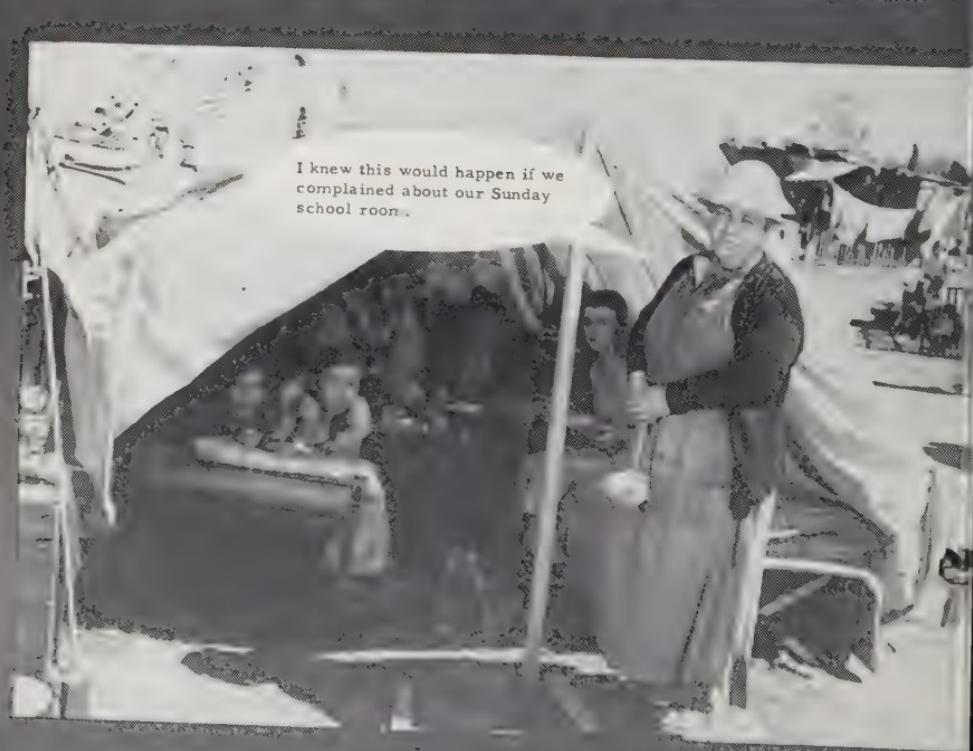
Wouldn't it be easier
just to buy another
ticket for the train?



But Dad, everybody else
my age is having dates!



If they have pop and
pizza just once more
at Youth Fellowship,
we're through as
counsellors!



I knew this would happen if we
complained about our Sunday
school room.

OK, ~~it's~~, everybody back at 6 p.m.
for the friendship circle!



Take it easy! There are enough
copies of YOU ~~for~~ everybody!





RONALD FRITZ

"I am a recent graduate of Rufus King High School in Milwaukee, Wis., where I was an active member of the Future Teachers of America, the astronomy club, and the wrestling team. To earn money for college, I have been working as an usher at a local movie theatre. I am now a freshman at the University of Wisconsin where I am majoring in chemistry and minoring in mathematics. At the end of four years I hope to become a high school chemistry teacher. I was fortunate enough to receive a scholarship from the P.T.A. at Rufus King. I use most of my money from work on college expenses (not very much left over) and the rest I save or spend on dates. During the summer I go on picnics, swimming and horseback riding. I belong to the Immanuel Evangelical Church and participated in choir and youth fellowship until the demands put on me by school and work made this impossible this year, although I still usher on Sunday mornings."



Why do you like being an usher at the movies?

I have been an usher for two-and-a-half years and I like it because I come into contact with many people and various experiences with them. The interests I have coincide with those of many teenagers. They should—I'm one of them. And movies are one of my interests.

What are the advantages and disadvantages of your job?

The advantage of being an usher is, of course, seeing many good movies and the majority of them more than once. I also feel I can objectively criticize those I have seen. And, of course, I do not have to worry about saying that I wasted my money (which leads people to say a movie was good because they do not want to seem to themselves to be poor judges of advertising).

Have you ever been told that you're lucky because you get to see all the movies which come to your theatre?

Yes, I have, and I do consider myself lucky to see all the good movies which come. However, I seldom see a movie all the way through (do not let it get out that I ever do—it may mean a job) while I am working; usually I see them after working in the afternoon.

What are your biggest gripes about audiences?

First of all, teenagers do not dress as well as they could. I believe a person can be dressed reasonably and comfortably at the same time. Some teen-age girls come to the theatre with skin-tight slacks. Here is an example to show you what I mean: a girl told me that her slacks were too tight and asked me if I could tie her shoes because she couldn't reach them! Some teens come in large groups with no intention of seeing the movie. They come only to laugh and have a good time at the expense of the rest of the audience. There are also adults who are not very well behaved either. Again pointing to dress: adult females should not come with their hair up, and the males should not come with dirty hands and unshaven faces. Some adults laugh it up a good deal without any conscience for others watching the movie.

What are your biggest gripes about the motion picture industry today?

My gripe about the motion picture industry is that it puts out too many movies of a low caliber—not morally or anything like that, but stories that are really not interesting. An example of a bad trend is company X, which has put out funny and wholesome pictures, but lately is putting out pic-

"I find that teens do not like slow-moving films. They want a lot of action and don't sit through the slow parts. When this happens they fill the lobby and talk. Teens I come into contact with are not discriminating as to the movies they see, for they come to whatever is playing. As a teen I regret this, but as an usher it means good business."



tures of low quality, using the name of the company as a good box office drawing card. These movies are not as good as people say they want.

Is your theatre usually filled to capacity?

No, it is not. The managers of theatres today are going overboard to try to get the people back in the movie theatres, but in today's push-button world too many people are willing to sit around at home instead of going out. TV is a large contributing factor to empty movie theatres, and box offices take a heavy toll because of the network weekend night movies.

Have you been disappointed in the behavior of teens at the movies?
Teenagers in the theatre are not as good as could be expected, though an usher my attention is drawn to the bad ones. I feel that there is too much of the common "necking" going on. I have had to kick out a very high number of people in the last two-and-a-half years.

Do you often go to movies showing in other theatres?

I go only if I have heard the movie is excellent, or because I don't think it will come to my theatre. I also see cineramas quite often.

What is there about ushering which most people don't appreciate?
The long hours put in on one's feet.

Do you talk much with people about the movies which they see?
I talk about movies quite often and reactions vary considerably. For example, most adults come to see an Elvis Presley movie for one of four reasons: they don't like Elvis because of what they have heard and want to say they have seen one of his films and didn't like it; they come so that they can get their own opinion of him; they would come to see *any* movie or they come because they really like his movies. Sometimes adults ask me about Elvis Presley movies because I am a teenager, and they think I defend him. I usually answer with something like—"Elvis Presley pictures are made to enjoy and entertain. Certainly they do not have a difficult plot and there are not many heart-moving scenes, but if you enjoy Elvis you will enjoy one of his movies."



Do you ever get tired of seeing the same movie over and over again?

I do get tired of movies I have seen many times, but because some parts are better than others, I may try to see the better parts five or six times. As an usher I must be familiar with a movie so that I can tell someone how much of the movie is left, even if I don't know the running time of the film.

What kinds of people seem to go to the movies alone?

There are quite a few people who come alone to the theatre. Usually they are females between the ages of 15 and 17, or 31 and 39. By the things which they say I would guess that the latter age group are unmarried. Boys and men usually come in groups of two to five people if they are not with girls.

What movies stand out in your mind as excellent after your many viewings? "Spartacus," "Ben Hur," and "Gone With The Wind."

Have you ever changed your mind about a movie after the third or fourth time?

After seeing "Psycho" nine times I changed my mind about that movie. At about the sixth time I realized that something like what happened in the movie could easily happen in real life, especially with the growth of state mental institutions. Anyone who has seen a movie more than once begins to see flaws in the picture. However, I have often asked people if they have seen the white or green circle in the right hand corner of the screen (it appears every 20 minutes so that the projectionist knows when to change cameras) and they always say they have never seen it.

How do you judge what a "good" movie is?

I like a good movie to be colorful (if color makes it more interesting to watch). But most important to today's films is a good story and good actors. Without a combination of the two you would have nothing worth going to see. Finally, does it have a clear purpose which is well laid out in a coherent manner? If it meets these three requirements I would probably make an effort to see the whole film in my off hours.





FILMS *in focus*

FREUD

DAVID AND LISA

A CHILD IS WAITING



One piece of evidence that American movies are beginning to grow up somewhat is an honest interest in the concerns of mental health. Three recent movies dealing with this problem vary in approaches but have a basic integrity.

"Freud" is concerned with the psychoanalytic basis for treating mental problems and the origin of Freudian concepts in this treatment. At the same time it also relates these problems and concepts to Freud's (Montgomery Clift) own search for an answer to a neurosis in himself which is surrounded by guilt feelings about his father. There is a strong attempt to maintain scientific accuracy and intellectual encounter, so that this film will be most significant to those who have had some exposure to the field of psychoanalysis.

The picture is successful to the extent that it does not try to make a "good" out of Freud, but helps us to see some of our needs through his seeking. However, it is not successful when it tries to compress several of Freud's theories into one therapeutic session with his patient Cecily (Susanna York). Theories such as "Freudian" slips, free association of ideas, dream interpretation, and guilt associations, become a fruit salad of technique and understanding with this kind of presentation. The acting is not outstanding, but there is some fine artistry in the dream sequences.

"*David and Lisa*" is a hymn to the redemptive power of love between two mentally ill teenagers. Essentially, it is a beautiful work of art. Lisa (Jan Margolin) is a schizophrenic who speaks in childish rhymes as Lisa and is a sophisticated mute as Muriel. David (Keir Dullea) is neurotically obsessed with a fear of death—he refuses to let anyone touch him, either externally or internally.

The love which draws them together is an openness *to* one another rather than a demanding *from* one another. Both are willing to accept the other exactly where they are—David doesn't try to force Lisa to stop speaking in rhymes; and she doesn't force him to let her touch him until the other is willing to make the step on their own. The ending is no final answer, merely a small step ahead. However, what we have here depicted for us is a love which is in sharp contrast to the expected Hollywood romanticized version, and for that this movie is extremely welcome.

"*A Child is Waiting*" looks at mentally retarded children in a courageous and most probably controversial manner. The point of view is more from that of the institution rather than the inner lives of the individuals as in "*David and Lisa*." Dr. Matthew Clark (Burt Lancaster) has some definitely unproven, theories about work with retarded children: for example, they must be given a chance to grow in an environment best suited to their needs without being overly protected; they must be accepted as they are and helped to feel a sense of self-dignity; they must know discipline as part of their lives since all of our lives are lived in some sense of discipline, and freedom can only grow from this basis.

A new staff member, Jean Hansen (Judy Garland), becomes over-concerned with Reuben Widdicombe (Bruce Ritchey), a quiet, sensitive boy. The love here is more of a "smother" love than in "*David and Lisa*," and certainly one of the thoughts in "*A Child is Waiting*" is that love is not enough—especially when it's based on our own norms or expectations. However, there is much evidence in the film that love is important when coupled with the right institutional understandings. Again, there is no final answer offered—merely a small victory that can demonstrate meaningfulness.

Hopefully, these movies are not lonely "signs of renewal" in a generally timorous atmosphere.

—DAVE POMEROY

may we quote you?

- After 30 years as a painter and sculptor, I have come to the conclusion that the only recording medium with which a visual artist can express the ideas of our age adequately is motion picture film. —*James E. Davis*
- They have made an industry out of what should be an art. —*Elia Kazan*
- No other medium, least of all the theatre, can match the mobility of the movie camera or its power to communicate an idea instantly. —*William K. Zinsser*
- We're going through momentous times now—times where many of the important issues are being made known to the people. And those who make movies should do things about these issues—movies should be about something! —*Abby Mann*
- All films are theological! —*Malcolm Boyd*
- Let the cinema hold before us the shattered pieces of our everyday world, until they take a shape that allows us to see ourselves as we are, and therefore, perhaps to see beyond. —*Harvey G. Cox*
- What I always do in my films is to try to get new people that have never been seen anywhere before. What I don't like about actors is that they look like actors. In the few years when they're still simply people instead of consciously becoming actors—that's when I try to use them. —*Elia Kazan*

Wanted: Teen Opinions

Do you ever wonder where YOUTH magazine gets the names of the teens whose opinions are so often quoted in the magazine? It's simple. We have a list of teens who either have volunteered or have been recommended to us by friends. We call this list our YOUTH CONTACT GROUP. And we contact these teens about once a month with questionnaires. Their answers form our Teen Forums.

Would you like to be a member of our YOUTH CONTACT GROUP? Or would you like to recommend the name of a fellow teen-age friend?

If so, send us the name (or names) of the young person, including the street address, the city and state, the person's age, his or her year in high school, and the name of his or her church. We'll add them to our list of members of the YOUTH CONTACT GROUP. And you (or your friend) will hear from us soon.

Mail recommendations to:

YOUTH CONTACT GROUP
Youth Magazine
Room 800
1505 Race Street
Philadelphia 2, Pa.



YOU ARE IN ANOTHER WORLD AT

As I walked out of the movie theatre, the cool night air brought me back quickly to the reality of my suburban hometown. For three hours I had been swept along by the fantasy and fact of the film I had just seen. And now I was dumped.

What fantasy! And yet what reality! Can you imagine three teen-age hoodlums dancing and prancing in rhythm down a slum city street? Perhaps it was more like ballet than bumming! Can you imagine in colorful gaudiness the guys and gals of opposing sides gathering for a teen-age dance? Perhaps it was more like a painting in passionate pink, purple, and black than a mid-city rec hall! Can you imagine an ex-gang-leader named Tony getting shot and then his girlfriend, Maria, breaking into song over his dead body? Perhaps it was more like a stab-scene in opera than no-mourning for a loved one! Yet no one laughed at these spry, sly hoodlums nor at the passionate tension of the dance, nor at the torment of human love shattered by a shot from a night that seemed to blot out all tomorrows.

The tragedy of "West Side Story" is the tragedy of people everywhere.



THE MOVIES—YET YOU MUST RETURN

Those who want most to rise above the hard cruel world of their existence are often destroyed by it. And although no one really wants to destroy anyone else, no one knows just how it happens. Is man helpless to rise above his limitations, his misery, his confusion? Is there no future for the individual in a society of masses? Doesn't anyone care anymore for anyone else? Is nothing certain in a fast-changing world? Is there no hope in this day of The Bomb?

For three hours I had been in another world. It was a world of sound and sight, places and peoples, movement and color, sadness and joy, music and words, ideas and feelings. It was a world created by artists—writers, producers, directors, actors, musicians, dancers, technicians, and all the rest. I had participated. Of course, my participation was limited, for I could not actually join in the dance, nor warn Tony that he was going to be hot, nor tell Maria how pretty she was. But as a moviegoer, sitting in the dark watching the light, I did participate. My mind and emotions were dancing, tensing, and mourning. Yet I must return.

The cool night air reminded me that I could not go bounding over the nearest auto hood, nor mount a nearby wall, nor slide down that tempting banister on the long steps of the approaching building. How silly! I laughed at myself as my spirit even dared my mind to think such thoughts. And yet how often do we not try to live our human lives as if our real world were the world of the movies? Just as a child cannot live forever in the world of fairy tales but must grow up, so we who are older cannot live forever in the world of film fantasy and fable. Nor dare we live in the glimmer and glamour of movie stars in our eyes! And yet the motion picture can do things for us that no other one medium of communication can do. And wise is the person who is aware of the fullness—both good and bad—of the cinematic arts.

A good movie will take you out of this world for a few moments and then put you back in your own world again a little better person. How? A good movie will help you see the world from a fresh perspective or like it. It might take you to a place you've never seen, or to a situation you've never experienced, or to people you've never met. A good movie may take you to view a scene from a visual slant you've never considered before, get you laughing at your own faults, or picture the sins of our culture, win sympathy for an idea once thought repulsive. A film can be a prophet—diagnosing diseases before the people are willing to admit they're sick. A film can also be a false prophet—a rabble-rouser, an empty escape mechanism, an exploiter of all who view it.

As with all experience in life, we need to be critical of what we've seen and heard and experienced. If we are maturing and discriminating, we are selective—what is right and wrong, what is displeasing and attractive, what is superficial and real, what is good and bad, what is important and not important? We need always to ask: "Why?"

But how are we to analyze a film so that it can be helpful? In The *UNESCO Courier*, Jan M. J. Peters gives us some help with the following questions to be answered about a movie: "*Environment and actions*—Where does the action occur? Is the scenery familiar or exotic? Is the location treated fully, superficially? Is description realistic and of general interest? Why does it interest you? What are the chief situations? Is an 'exciting pursuit' a sensational feature or an essential element of the action? What is the chief theme; what are secondary ones? What is the genuine relative importance of these themes? How does the action develop? *The characters*—What kind of people are the main characters? Why do you find them attractive or displeasing? Are appearance or character stressed most? How much do these influence the action? Are the professions of the characters fairly represented? Does an attractive or displeasing character come out as 'winner' or 'loser'? Is the character of the main roles 'genuine'? Which professions are depicted favorably? Are main characters' occupations pro-

sented more favorably than in real life? How do the main characters behave? Should we approve or reject their behavior? Does it deviate from social or moral standards? Is it nevertheless justifiable? What are the main characters' motives—egotism, altruism, idealism, love, self-sacrifice, desire for money, success, authority? How do these motivations become apparent? *Ideas in the film*—Does the film have an obvious or hidden tendency? Does it make propaganda for an belief or cause? What moral does it make? Can we agree with these views? What ideas are advanced about cultural, social, other standards and concepts? Does the film use proper arguments to defend or reject certain views?"

Some films tell us more about life than others. Some films seek only to entertain. Some films, while entertaining, instruct. Some films are poor, even dishonest, portrayals of life. Each film, however, reveals something about life, about the film's creators, about the audience. And if we are selective in the films we go to see, if we are critical of what we see, and if we are discriminating in what we seek to apply to our own life, we can learn much about life and our world that can help us grow. This means being creatively and critically flexible—openminded but ready to stand firm for what we feel is universal, eternal, never-changing. And always there is the confidence, born of a Christian perspective, that the world is *for* us, not against us. For the Christian, there is hope for tomorrow because God created the world out of love for its creatures, because His Word became flesh and dwells among us. There is hope.

For three hours I had been in another world. And now the cool night air felt fresh on my face.



